


HANDWRITING

For the Broad-Edge Pen

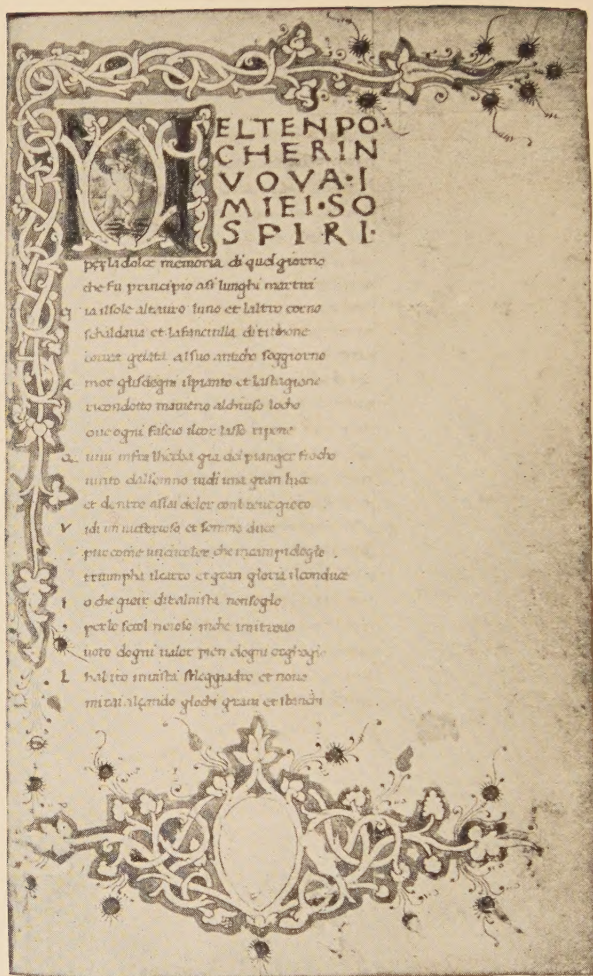
A TEACHERS' MANUAL

Frances M. Moore



Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

WITHDRAWN
UTSA LIBRARIES



PAGE OF FIFTEENTH-CENTURY MANUSCRIPT OF PETRARCH'S "TRIONFI"

From the library of George A. Plimpton, Esquire

HANDWRITING

For the Broad-Edge Pen

A Teachers' Manual

BY
Frances M. Moore



GINN AND COMPANY
BOSTON · NEW YORK · CHICAGO · LONDON
ATLANTA · DALLAS · COLUMBUS · SAN FRANCISCO

COPYRIGHT, 1926, BY FRANCES M. MOORE
ALL RIGHTS RESERVED
PRINTED IN THE UNITED STATES OF AMERICA

626.7

The Athenæum Press
GINN AND COMPANY · PRO-
PRIETORS · BOSTON · U.S.A.

PREFACE

Brinsley, the last of that great triumvirate of early English schoolmasters whose treatises on education are today prizes for the collector of old textbooks, writing in 1612, says that the things of most importance in the teaching of handwriting are "good pens, thin ink, good copies, continual eyeing them well, and delight in writing." Again, he exhorts his imaginary enquirer: "Call on them [the pupils] evermore to take a delight in writing faire: which delight is in each art the one halfe of the skill."

The idea of delight in work as the final proof that it is being done in the best way has gained strength steadily since the day of this seventeenth-century "modern" until it may be said to embody the very essence of present-day psychology. It is of peculiar significance for handwriting, because of what we may call its double nature. Handwriting is a tool so necessary in present-day life that the lack of it brands a person "illiterate"; it is the art through which, with less training than for any other, the love of the beautiful inherent in every human being may be expressed. Hence, it is eminently in keeping with progressive ideas in education to base the claim to consideration of a manner or method of handwriting on the fact that pupils delight in its use.

Delight in any activity implies rightness of technique and worthiness of standard. Whether it be singing, piano playing, typewriting, golf, handwriting, or whatever activity

involving muscular movement, this rightness of technique is shown in the mechanical exercise of the muscular element when it has once been mastered. No technique is right that does not become mechanical, just as no technique is right that is not involuntarily continued after the restraining influence of the instructor has been withdrawn.

But a satisfactory technique does not begin by being mechanical. It is the result of definite and continued effort. In handwriting, it is the office of the standard set to supply the inspiration to this effort. If the technique be sound, first trials will offer enough promise of success to furnish incentive to further attempts, but the model must seem worth copying.

One of the outstanding facts in connection with the introduction of the type of writing presented in this series of books is the apparently unanimous report from teachers that "the children love it." Only recently a teacher in one of my classes brought me this story. She had been teaching broad-pen writing to a fourth class for only a short time, and, desiring that all practice should be under instruction for the time being, had not yet intrusted the requisite pens and holders to the pupils' keeping. It was necessary one morning for her to be late to this class, and it was arranged that the principal of the school should take charge of it until she arrived. The principal decided to spend her time with the class reading to the children, and selected for the purpose a story from a favorite volume. The reading was in progress when the writing teacher entered the room with the pens in her hand. Whereupon the children clapped their hands and greeted her with "Oh, we're going to have writing, after all."

It is my belief that the joy which children — and grown people, for that matter — find in this writing but proves the soundness of the historical basis on which it is founded. It is my hope that this series of books may have some part in bringing about the realization of a standard of handwriting that such a foundation promises.

My most grateful thanks are due to Mr. Graily Hewitt, master writer and illuminator of London, to whom I am indebted both for my first realization of the significance, for everyday handwriting, of the history of its evolution, and for guidance in my first efforts to revive for myself and for others this penmanship of old.

It is a pleasure to record my obligation to Mr. George A. Plimpton of New York for the generous opportunity which he has given me for research in his truly remarkable collection, and for the use of reproductions from manuscripts in his library.

My sincerest thanks are due to Dr. Glenn Frank, President of the University of Wisconsin, whose immediate recognition of the value of this new-old handwriting and constant encouragement of my work are in no small measure responsible for the writing of this series of books.

For the use of reproductions from manuscripts in the Pierpont Morgan Library I am indebted to Miss Belle da Costa Greene, the Director.

Finally, I am grateful for this opportunity to express to Miss Chapin and Miss Fairfax my appreciation of the freedom I have enjoyed in my work at Miss Chapin's School, and of their always generous recognition of its results.

F. M. M.

NEW YORK

OUTLINE OF MANUAL

PART I. HISTORICAL BASIS AND PRACTICAL ADVANTAGES

	PAGE
I. INTRODUCTION	3
II. CHOICE OF A MODEL	15
III. COPIES AND INDIVIDUALITY	23
IV. SPACING AND ARRANGEMENT	28

PART II. NOTES ON THE COPYBOOKS

I. GENERAL INSTRUCTIONS	37
II. SPECIFIC NOTES	51
BOOK ONE	51
BOOK TWO	64
BOOK THREE	72
BOOK FOUR	76
BOOK FIVE	78
BOOK SIX	81
LATER BOOKS OF THE SERIES	85

HANDWRITING

For the Broad-Edge Pen

LIQVITVR ET ZEPH
DEPRESSO IN CIPRI
INGEMERE ET SVIC
ILLAS IGES DE MINA
AGRICOLAE BISQ

WRITTEN ROMAN SQUARE CAPITALS, SIXTH CENTURY. (VIRGIL)

From a facsimile in Silvestre's "Universal Palæography"

NON HOC IS IN SIBI TEMPUSSSE
NUNC RIGEDERE INACTOSEPTEN
TRANSITIT RITIO IDEM LICIAS
TALIBUS AD FIANENIANNIC
INSSAURIT EUCROS VOCALIT
EXCISUM EUBOLCAELAIUS INGE

ROMAN RUSTIC CAPITALS, FOURTH CENTURY. (VIRGIL)

From a facsimile in Silvestre's "Universal Palæography"

PART I. HISTORICAL BASIS AND PRACTICAL ADVANTAGES

I. INTRODUCTION

HISTORICAL BASIS

Judging from the record left by primitive peoples, graphic speech, or the representation in characters drawn or written on whatever materials happen to be available, is as natural — as instinctive — an activity, apparently, as spoken communication. It is true that the crude symbols of the dim beginnings of written language could hardly be counted on to suggest handwriting to most of us, but the letters of the Roman alphabet, which is our alphabet, had themselves assumed definite forms more than two thousand years ago. All the letter-forms that we use today have evolved from the Roman Square Capitals, of which the inscription at the base of the Trajan Column in Rome, erected about A.D. 114, is still regarded as the finest example.

It follows naturally that an understanding of the influences which have determined the forms letters should take in that evolution should be our safest guide in solving the problem of what type of writing is best suited to meet our practical needs.

There are two factors that stand out above all others in a survey of the historical development of writing — the influence of the tool and the influence of the demand for ease and convenience in writing.

The pen the Romans used when they wrote their books in Roman Square Capitals was the square-point reed or quill. As has been said already, these letters reached their finest expression in the monumental forms; and though they were probably first written on the stone, to be cut out later by the chisel, it was the chisel that dictated the sharp angles and the neat finishing of heads and feet of the letters. Whether in imitation of the chisel or not, the Romans made a deliberate choice in cutting the reed to a square point, for in Egypt, whence it had been imported, it was frayed at the end, to give a brushlike stroke.

Because, to use Mr. Hewitt's phrase, the pen "prefers the ease of curves, as the chisel the definition of angles," there early appeared in manuscripts an adaptation of Roman Square Capitals known as Rustic Capitals. Comparison of the two alphabets shows clearly that the differences in the letters come from the less exact rendering in the Rustic of the forms of the Square.

The substitution of vellum for papyrus as the material for the making of books probably had much to do with the development of the next alphabet, the Uncial.¹ For the quill pen proved to be the ideal instrument for writing upon this perfect material, and the combination led to the deliberate introduction of curved forms. The letters of the Uncial alphabet, of which the characteristic forms are the A, D, E, H, M, Q, and U, are regarded as the first true

¹ Edward Johnston, *Writing and Illuminating and Lettering*, p. 38.

NON QUI LEX MOY
SE EST

SED EX PATRIBUS

ET IN SABBATO

CIRCUMCIDIETIS

HOMINEM

SICIRCUMCISIO

NEQUE ACCIPIT

HOMO IN SABBATO

TO UT NON SOLUA

TUR LEX MOYSI

MIHI IN DICENDO ^{φ lxxvi}

NE QUI TOTUM ^{ab exii}

HOMINEM ^{m exxiii}

SACRUM PECUNI

SABBATO

NO LITE IUDICARE

SECUNDUM

FACIEM

ECCO PATRIM

LOQUITUR

ET NIBIL GLORIAMUR

SED QUI O UERE

COGNOUER PRIN

CIPES. QUI DICIT

XPUS SED OB HUNC

SCIMUS UNO ESIT

XPUS AUTEM CUM UENIT

ERIT NEMO SCIT

UNO ESIT

CUM ABATERE

DOCCENS IN TEMPLE

IBS ET DICENS

NEQUE MESCITIS

^{nee} ET UNO ESIT NON ESILIS

ET AME IPSO NUGNI

SED EST UERUS

QUI DISTINGUIT

UNCIAL WRITING, GERMAN SEVENTH CENTURY. (NUREMBERG)

From a manuscript of the Bible (Fragments of the Gospels) in the Pierpont
Morgan Library. Morgan MS. 564

pen-forms, and their appearance is looked upon as the beginning of handwriting as a "fine" art.

The Uncial hand was used for the finest books from the fifth to the eighth century. Well before the end of that period, however, the greater ease and speed of writing curved forms had brought about, through the influence of rapid, everyday, or "cursive," writing, where this tendency was naturally more freely encouraged than in formal hands, the Semi-Uncial alphabet. Its name records this influence of the cursive, indicating that the alphabet is made up of a mixture of Uncial and cursive forms. This was, in reality, but the introduction of a "minuscule," or, as we say, "small-letter" alphabet.

The influence of political events in Europe calls for brief notice here. The practice of the Roman scribes had been accepted as the standard in handwriting over the whole Empire, as standards in weights and measures had been fixed in Rome and laws for the whole Empire had been made there. With the fall of the Empire in the West, this standard was gradually lost, and varieties of hands — some good, some poor — sprang up in the new-born nations.

The confusion that resulted from this loss of a definite standard is responsible for the reform of handwriting in the most significant of all periods in its history — the reign of Charlemagne. The revision of Church books necessitating a reform in handwriting, the emperor merely ordered that the reform be accomplished.

The head of the abbey at Tours (796–804), where the development of the "Caroline Minuscule" hand marked the consummation of this reform, was the Englishman Alcuin. This interesting fact suggests the unique place of Irish and



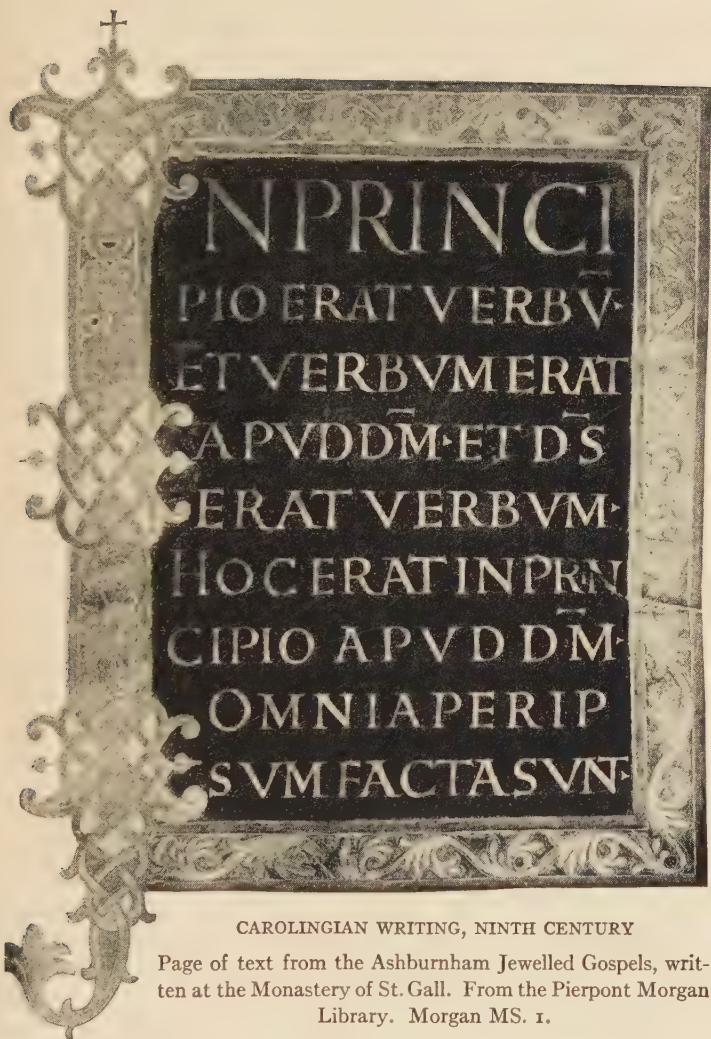
SEMI-UNCIAL WRITING (IRISH)

Part of a page of the Book of Kells, Trinity College, Dublin. From a plate in Westwood's "Fac-Similes of Anglo-Saxon and Irish Manuscripts"

English writing in the history of the European hands. Carried by the missionaries of the sixth century to Ireland, and spreading from there to England, the Roman Semi-Uncial hand reached an excellence in those countries that has never been surpassed, during the period when handwriting on the Continent was at one of its lowest ebbs. The Book of Kells in Trinity College, Dublin, is generally admitted to be the most beautiful manuscript book in existence, but it is seldom thought of except in connection with its sister volume, the Durham Book of the Lindisfarne Gospels, in the British Museum.

Not only the letter-forms but the respective offices of small letters and capitals as we still employ them resulted from the Carolingian reform. The Caroline hand spread from France into other countries, once more establishing a common standard for the handwritings of Europe. This does not mean that the handwriting in different countries became the same. A great variety of hands appeared, as would be expected from the development of national characteristics, which express themselves in handwriting as clearly as in laws or manners or morals. But a little study of these hands makes it evident that they all have the same structural basis. From the Caroline period to the present, no matter what disfigurements may have crept into a person's own version of the letters, he would immediately recognize the forms he meant to represent in the corresponding letters of a Caroline manuscript.

It is not necessary, interesting though it would be, to trace the vicissitudes of writing during the several centuries following the development of the Caroline hand. What concerns us in our quest for the best approach to the teach-



CAROLINGIAN WRITING, NINTH CENTURY

Page of text from the Ashburnham Jewelled Gospels, written at the Monastery of St. Gall. From the Pierpont Morgan Library. Morgan MS. 1.

ing of handwriting is that during this evolution of our letter-forms, when changes appeared in letters as the definite result of efforts to make them more easily and more quickly, and when a change in the type of pen one used would have been far easier than it is today, because men cut their own pens, no change was made.

Further, that from the Caroline period to the fifteenth century, when the highest standard in cursive writing that has ever been reached prevailed, the broad, square-point pen continued to be the chief writing instrument, varieties of hands arising mainly from different ways of handling it.

Finally, that discontinuance of the use of this type of pen and departure from the standard in form its use had set, in the sixteenth century, resulted at once in a poorer quality of writing, and that degeneration has gone forward almost steadily to the present time.

The causes, therefore, of the change in type of pen are of vital importance. They are not hard to find. The invention of printing in the fifteenth century made it unnecessary that formal book-hands should be cultivated any longer. As a result, fewer men became professional scribes, and people became less and less familiar with the writing that had formerly furnished the standard for their own more rapid hands. With the increasing scarcity of masters, copies were resorted to for teaching writing, and the new art of copper-plate engraving was employed for reproducing these copies. The result of its use was to break the direct line of the evolution of penmanship. For the technique of the engraver's tool, the burin, on the soft, resistant copper is as characteristic as that of the broad-edge pen on vellum or paper, and the attempt to copy with the pen letter-forms



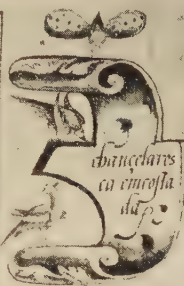
L etra antiga spes única.

Qual quier colla de memo-
ria aquel gran pueblo Roma-
no lo asentauan por historia
por darle mayor gloria lo pin-
tauan con la mano que de bulto
y buen pinzel con mill primor-
es y estremos fallamos quoa
es la piedra preciosa de todos
tan estimada que sin ser ella en-
guastonada novalle el enguaf
se cosa si el maestro se de culpa

Giraldo fernandez de
prado otez em lisboa
Anno domini. 1560.

PAGE FROM A PORTUGUESE MANUSCRIPT, SIXTEENTH CENTURY

From the library of George A. Plimpton, Esquire



A N V S

'Tuæ' donuæ' fecerunt me: & plasmanerunt me'
 totum in circuitu: & sic repente' precipitas me?
 Memento quæso q' sicut lutum feceris me: &
 in puluerem reduces me' nonne' sicut sac' mulli-
 sti me' et sicut cascum me' osibus & uernis co-
 pegisti me' dñam et misericordiam tribuisti:
 mihi: et uisitatio tua custodiunt spiritum meum
 Domine quando ueneris iudicare terram ubi
 me' abscondam a uultu ire' tuæ? Quia peccauit

which followed naturally from this technique was really an attempt to graft an alien technique on the pen.

To reproduce the loops and joinings and flourishes of the engraver, the cutting of the quill to a fine point was necessary. By the time the steel pen appeared, the period of fine handwriting had receded so far into the past that the relation between the old manuscripts and everyday writing had been forgotten, and the triumph of the copper-plate model became complete. The presence of the old letter-forms in printing types could not prevent this triumph, for the relation between handwriting and printing had also been forgotten. So little known is the fact that the earliest printing types were but the imitation in the permanent metal of the best hand-written models that, today, any handwriting in which the letters bear resemblance to those of printing types is itself called "printing."

Increasing dissatisfaction with handwriting during the past several decades has brought about all sorts of make-shifts. One system after another has been introduced, each emphasizing some unimportant feature, changing some detail of the one it would displace, often enough offering the fanciful representation of an individual's facility in some particular direction as a model suitable for all to copy — all alike ignoring the importance of the technique of the tool.

It is interesting that some of the earliest experiments with the "new" handwriting in England resulted from the difficulty teachers found in teaching children two alphabets, the printed one and the written. Because the children had to learn the printed alphabet for reading, these pioneers decided to teach a handwriting based on the letters of

printing types. It is especially interesting that the reports from many of these experiments mention the fact that the children seem to take to these letter-forms "naturally." There is of course, as a matter of fact, nothing unusual in teaching a child to "print" before teaching him to "write." It is even generally admitted that "printing" is easier for a child to learn than "writing." The unusual lies in recognizing the fact that this is teaching him to write.

It remained for Mr. Edward Johnston and Mr. Graily Hewitt to point out to teachers in England the significance of the history of handwriting, and the value for modern cursive writing of the models and technique of the medieval scribes.

It is gratifying that the movement to restore handwriting to the old high standard of true penmanship which started in England nearly twenty years ago, as a result of their influence, has now spread to America. It seems only reasonable to believe that the enthusiastic response with which the first efforts have been received and the really remarkable results achieved in children's work in a brief time are but auguries of the worthy continuance of that movement here.

NOTE. The above sketch of the history of handwriting, written with the sole purpose of making clear the reasons for teaching the type of writing presented in the copybooks, is so fragmentary as to be merely suggestive. Of the vast amount of scholarly material on the subject, the interested reader is especially referred to Sir Edward Maunde Thompson's "Introduction to Greek and Latin Palæography."

II. CHOICE OF A MODEL

The choice of a type of writing has been made with the adoption of the broad-edge pen. But a variety of hands may result from different ways of handling this pen, and a brief

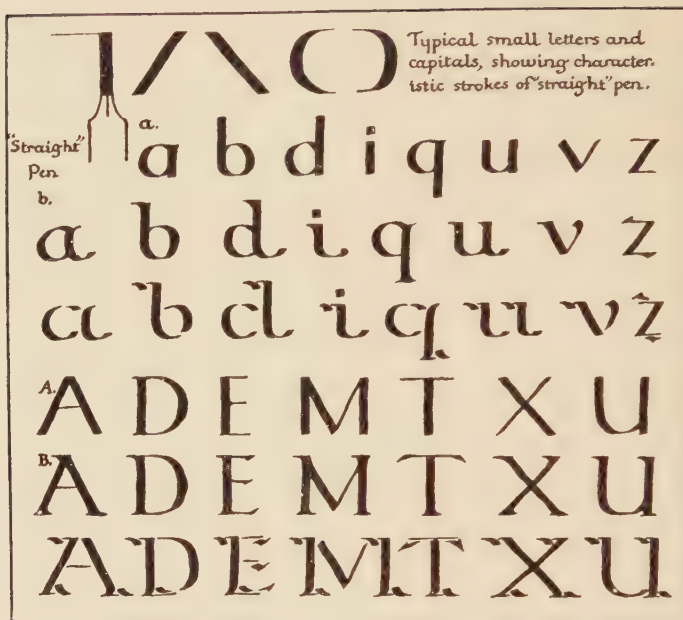


FIG. 1. WHEN THE PEN IS HELD PARALLEL WITH THE WRITING LINE

The thinnest line the pen makes is horizontal; the thickest, perpendicular. In the curved strokes appear all the gradations that naturally come from a change from the thinnest to the thickest, the nib constantly resting flat on the paper. The thickest part of the curve appears, of course, where the stroke approaches the perpendicular, and the thinnest at the point where it is nearest the horizontal. The heads and feet of the straight strokes are square. Lines **a** and **A** show typical small letters and capitals, respectively, in their simplest structural form, made with the fewest possible strokes. Lines **b** and **B** show them in much more attractive form; but, as indicated in the separate strokes required to make them, much more time and effort are necessary to give them this greater finish. The maximum difference in weight of horizontal and vertical strokes seems to demand the finishing strokes, of which the example used is only one of a great variety from which to choose. To get the oblique strokes of *x*, *X*, *v*, *V*, etc., it is necessary to shift the pen from its "straight" position

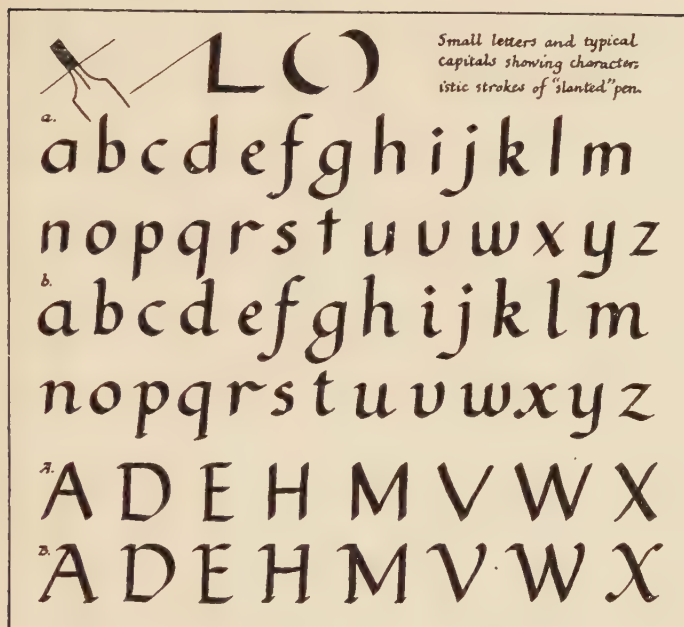


FIG. 2. WHEN THE PEN IS HELD AT AN ANGLE WITH THE WRITING LINE

The direction of the thinnest line depends on the magnitude of the angle which the broad edge makes with the writing line. Obviously, this is entirely a matter of choice, any angle between the horizontal position and 90 degrees being possible. Only the angle which the best taste would seem to dictate is shown here, — an angle of about 30 degrees. A greater angle would make cross-strokes equal to or greater than down-strokes, and this is no more pleasing in letters than a tree with a thin trunk and heavy branches would be in nature. If the angle were less, in proportion as it approached the horizontal, the effect of the writing would approach that of the straight-pen letters. The thickest line is the oblique stroke at right angles to the thinnest. The curved forms have the effect of being tilted. Lines **a** and **A** show small letters and capitals, respectively, in their simplest structural forms. Lines **b** and **B** show them with serifs. Because the position of the pen is the same for all, these letters are made without additional strokes, and without loss of time

consideration of the two main methods will best explain the choice of the particular model presented in these books. This is based, as has been explained, on the cursive writing of the Italian Renaissance.

The chief determining factor in the type of writing done by the square-point pen is the position in which the broad edge of the nib is held on the writing line. Fig. 1 shows the strokes which naturally come from holding this edge parallel with the writing line; Fig. 2 shows the characteristic strokes which the pen makes when held with the broad edge at an angle with the writing line.

From the analysis it is evident that there is the definite reason of greater speed with which the slanted-pen alphabet may be written for its choice as a model for everyday handwriting. A second reason, hardly less important, is the fact that for nearly all people the position of the slanted pen on the line means an easy position of the penholder in the hand. Interestingly enough, it brings, naturally, the pointing of the penholder over the right shoulder, which advocates of copper-plate writing have sought so assiduously to secure by command.

These facts are undoubtedly sufficient to account for the use of the "slanted" pen for semi-formal work and everyday writing in the period of the Italian Renaissance, when scribes commonly employed the straight-pen type for their formal writing. The accompanying illustrations will serve to show that there is still further reason for the use of the slanted pen in everyday handwriting in the "style" of hand it produces.

The first (Fig. 3), done with the straight pen, is more formal, more dignified, but the very exactness of the letters indi-

cates an amount of time and effort in execution which seems hardly appropriate for the ordinary uses of handwriting. The very looks of the two slanted-pen examples imply the ease and freedom with which we like to feel that a letter from a friend has been written. The differences in the latter two come from a difference in the slope of the letters, and the modifications that naturally follow that. Vertical writing

**Perfect illumination is only
writing made lovely....But
to make writing itself beau-
tiful—to make the sweep of
the pen lovely—is the true
art of illumination. — Ruskin**

FIG. 3. STRAIGHT-PEN WRITING

(Fig. 4) invariably has a more formal character than sloping writing, both from the uprightness of the straight strokes and from the roundness of the letters which this induces. For the large majority of people, the sloping hand (Fig. 5) may be written more easily and therefore more rapidly, and this is reflected in a greater cursiveness of appearance.

In the Caroline hand, the slanted pen was used; but, as befitted its more formal character, the letters were kept round and open, with little or no variation from the perpendicular. In the Renaissance, the slope familiar in our

italic printing type became characteristic of cursive writing. In reality, the question of slant in cursive writing is largely a matter of individuality, as is proved by the fact that pupils under exactly the same instruction frequently develop widely varying hands in this respect.

The possibility of making slanted-pen writing more or less formal is one of its main values as a handwriting to teach

Perfect illumination is only writing made lovely.....But to make writing itself beautiful—to make the sweep of the pen lovely—is the true art of illumination. — Ruskin

FIG. 4. SLANTED-PEN VERTICAL WRITING

children. Painstakingly done, this hand is exact enough to be appropriate for the most formal writing most people will ever have opportunity or occasion to do; more rapidly executed, it provides a writing for everyday use entirely satisfactory for business and social requirements.

Whether formally or informally written, it is the simplicity and definiteness of the letter-forms that stand out as the chief characteristic. Comparison with the letters of writing prevailing in almost any school today will reveal that

the main difference is in the omission of all superfluous strokes. The small number of elemental strokes with which the essential parts of all the letters can be made and the definiteness with which the strokes are combined in any particular letter make "learning their letters" easy for even the youngest school children. From this definiteness and

*Perfect illumination is only
writing made lovely.....But
to make writing itself beau-
tiful—to make the sweep of
the pen lovely—is the true
art of illumination. — Ruskin*

FIG. 5. SLANTED-PEN SLOPING WRITING

simplicity of form come the legibility and beauty which must in the end determine the value of any type of handwriting.

Finally, once mastered, this hand makes it easy to learn any type of lettering. The clerk, the secretary, the book-keeper, the librarian, will find it adequate equipment for his needs. The draughtsman, the architect, the engineer, the commercial artist, will find that, having learned it, he will have acquired a technique that will serve as a basis for all his lettering.

Interest in the cursive hand of the Italian Renaissance is not confined to the practical or technical side, though it can hardly be questioned that the ease with which a hand of such legibility and beauty can be written is responsible for the place it holds in the history of writing. What that place is cannot be made clearer than in the words of Sir Edward Maunde Thompson, who says, in his "Introduction to Greek and Latin Palæography":

... the introduction and wide acceptance of the Italian hand has constituted a new starting-point for the history of modern cursive writing in Western Europe. As the Roman cursive was adopted and gradually became nationalized in different forms in different countries; and, again, as the reformed minuscule writing of Charlemagne's reign was taken as a fresh basis, and in its turn gradually received the stamp of the several national characteristics of the countries where it was adopted; so the Italian cursive hand of the Renaissance has received the impress of those same characteristics, in the course of its transformation into the current handwritings of modern Europe.¹

Aside from its practical value, however, there is a fascination about the cursive writing of the Renaissance which comes from the illustrious names associated with it. First of all comes that of Petrarch. At the time when the first type designers were copying the formal writing of the Roman scribes for their first fonts of roman letter, the artist Il Francia, it is generally believed, selected the hand of this scholar-poet as the model for the first italic letter, which he cut for the printer Aldus Manutius.

¹ It will not be without profit here to examine once more the handwriting around us, this time with the idea of discovering how far changes have been due to the influence of the sort of tool used.

A name of hardly less interest is that of Roger Ascham, an example of whose writing is shown below (Fig. 6). It was the Italian cursive hand, in which his name and the date

And 3ik hpa crip cendom pypde oþþon
 hæfendom peopþize. porder. oþþe peopcer.
 3yld rpa pepe. rpa rice. rpa lahþ lite be dæm
 1to deabry. Roger Ascham 15 Octobr
 1556

FIG. 6. FROM ROGER ASCHAM'S COPY OF "AN ABRIDGMENT OF THE BOOK OF ASSIZES"

Printed in 1555 by Richard Tottel, and now in the library of George A. Plimpton, Esquire. In this inscription, which appears at the foot of the title-page, Ascham has written a part of an old Anglo-Saxon law in a formal hand, adding his signature and the date in his cursive writing

appear in this illustration, that he taught his royal pupils. With what success, there are the examples of the writing of Queen Elizabeth and Lady Jane Grey in the British Museum to testify.

III. COPIES AND INDIVIDUALITY

Handwriting obviously must be learned in the beginning mainly by imitation. The importance of copies which this implies, substantiated though it is by the investigations and experiments of educators, needs little testimony for most people beyond their own experience. Nor is the disrepute from which copybooks have suffered for a long time a repudiation of this importance. Since Brinsley, in 1581, declared it to be the duty of schoolmasters "to procure from the beginning the most excellent copies for our

schollars, whatsoever they cost; and to keep them constantly to them: they will soone quite the cost both to Master and Schollar" to the present day, children have learned to write from copies, whether written by the teacher or printed in a book. The real reason for the loss of caste by the copybook is to be found in the way in which the copies have been reproduced. It has already been explained that copper-plate engraving came early to be the medium used for their production. This resulted through the years in giving children, as models, mechanically perfect, machine-made letters that were impossible of accurate imitation. Only such difficulty could account for the small number of children who achieved any degree of excellence in writing at school, and for the infinitely smaller number of people who retained in their writing in later years any trace of resemblance to the writing they had tried to learn.

Attempts at improvement until very recently have resulted in no noticeable relief because they have concerned themselves with non-essential features of writing, the system that had more merit perhaps than any other tried in modern times taking its very name from the *slant* it prescribed.

It is the favorable conjunction of two factors in the present movement that would seem to make certain the revival of a high standard of writing, not as a mere fad or fashion, but as the foundation on which may be built an enduring national "hand."

The first of these is the recognition of the value of the history of the evolution of writing in pointing the way to logical development. The second is the process of photo-

engraving, which makes it possible to give to the pupil exact copies of the hand-written model — forms bearing the imperfections of the individual hand that wrote them, to be sure, but forms, nevertheless, that because of the fact that they were written by hand give assurance that they may be approximated in copies done by hand.

Thus, as the old method of mechanical reproduction was responsible for the loss of a worthy standard in handwriting, the new process bids fair to make possible the preservation of that standard, now that it is once more appreciated. In short, the remarkable process of photo-engraving has restored the copybook to its own as one of the chief factors in the teaching of handwriting.

One of the questions most frequently asked in connection with broad-pen writing is whether it permits the expression of personality, of individuality. This is a curious question because it might seem to be taken for granted that the existence of individuality would imply its expression — in handwriting as in speaking, walking, or any other activity. It is curious because it implies that copying one model might crush individuality, while another left it free.

The question is especially interesting, however, in view of the attempt in other methods of handwriting to exact uniformity in the factors through which individuality is most likely to express itself and in the features of writing in which it is most apparent.

The most precise requirements have been laid down as to the slant of writing and the slant of the paper on the desk ; as to the manner of holding the pen in the hand ; as to the movement and even as to the particular muscles to be employed in writing. And the emphasis has been placed

upon the achievement of these requirements on the presumption that a copy of the model would naturally follow.

In what other activity has emphasis been so misplaced? Everybody's hand is not alike — why should everybody hold the pen in exactly the same way? And yet children's fingers have actually been tied to insure a particular position of the pen. Why should it be permitted to use certain muscles and forbidden to use others in handwriting when all have perfectly natural movements and are employed in other activities? The conclusions of investigators are interesting here again as proving beyond question that the same movements are frequently used by "good" and "bad" writers, and that hard and fast rules cannot be laid down.

The fact is that what matters most is comfort and relaxation in writing. Emphasis should be placed on the end to be worked for — the letter-forms to be copied. Definite suggestions should be made as to means of accomplishing it, but made always with the understanding that the varying physical characteristics of individuals will necessarily modify their ways of going about it.

There is definite significance for the copies in this. It defines their office. It should be remembered at all times that all that it can be hoped to accomplish in school work is to lay a foundation on which individuality may be safely trusted to build.

It is to be sincerely hoped that there will not come from broad-pen handwriting the sort of individuality that has followed the teaching of various copper-plate hands. Too often that has meant only variety in illegibility — evidence of the hopelessness of trying to copy the model. There

should be evidence of a common mould, as unmistakable as the manner of speech that places a person at once in the category of the cultivated or the illiterate. There should be

Monday, June 22nd

We walked over to Cluny this morning but found it closed so we ran through all the stores around the Odéon. This afternoon we drove out to the cemetery of Père Lachaise.

This cemetery, laid out in 1804, used to be a garden belonging to the Jesuits and it was given its name because of Père Lachaise, Jesuit confessor of Louis XIV.

FIG. 7. FROM THE DIARY OF A NINTH-CLASS GIRL WHO BEGAN STUDYING BROAD-EDGE PEN WRITING IN HER EIGHTH YEAR AT SCHOOL. (REDUCED)

Charlemagne greatly aided the advance of learning. Although not well educated himself, he saw how necessary education was to civilization and made it compulsory, for rich man and poor man alike, to learn to read and write. He established schools and his favorites were always chosen from the most learned, or those striving to learn. It seems

FIG. 8. FROM A COMPOSITION BY A NINTH-CLASS GIRL WHO BEGAN STUDYING BROAD-EDGE PEN WRITING IN HER EIGHTH YEAR AT SCHOOL. (REDUCED)

evidence of the deliberate or unconscious modification of fundamental forms that have been mastered. As one piece of proof that this will not necessarily interfere with the ex-

pression of individuality, illustrations are given above of the writing of two pupils who took up broad-pen writing in their eighth year at school and after a short time, having had exactly the same instruction from the same teacher, developed the "hands" shown (Figs. 7 and 8).

Models provided for children should, then, be basic. They should be entirely free of superfluities and of the writer's mannerisms. The purpose of writing in school cannot be better described than in Edward Johnston's advice to the craftsman to "master the *commonplace*, knowing that 'originality' comes of necessity, and not of searching."

IV. SPACING AND ARRANGEMENT

It has been said that the characteristic for which the writing of the Middle Ages is remembered is its beauty. But it is not for the beauty of letter-forms alone that the old manuscripts are treasured; it is, indeed, no less for the beauty that comes from fine spacing and fair arrangement. It is significant that as the degeneration of letters progressed, the sense of the importance of these features of a manuscript was lost. It is significant that in the beautifully printed book, to which we must go today to find approximations of the letters of the old writing, we find also the even tone that comes from fine spacing and the fine proportions that come from a right relation between text and page. It is, above all, significant that the revival of the old "hands" has brought with it immediate recognition of the importance of spacing and arrangement.

For the fact is that the fine spacing grew out of the definiteness and simplicity of the letters which gave the old

writing its legibility and beauty of line, and the fair arrangement followed naturally in the hands of men of good taste because of the orderliness to which those forms so readily lent themselves.

While, however, revival of the old "hands" may bring appreciation of the importance of arrangement, their introduction does not alone insure the realization of fine effects, for good taste is not a ready-made faculty — at least for the large majority of mankind. Taste is a matter of discrimination, and ability to discriminate implies a definite standard of comparison as a basis of judgment. Taste is developed through a long period of familiarity with work of admitted excellence, through study and experimenting. But there must be a starting-point, and this is necessarily for the child the standard set in his everyday work at school.

The first lessons in spacing and arrangement will be learned, as are the first letter-forms, by imitation of the copies in the writing books; but the following rules should be recognized as underlying the copies, and paper which is ruled in accordance with them should be provided for other written work.

The general object is to secure a "block" or "panel" of even-toned text so placed on the page as to be pleasingly framed by the margins. Evenness of tone comes from more or less equal distribution of the black and white in writing and background, and is therefore concerned with the spacing of letters in a word, of words in a line, and of lines on a page.

Letters

The white interspaces should be even; hence, as the diagram (Fig. 9) shows, curved letters may be written very

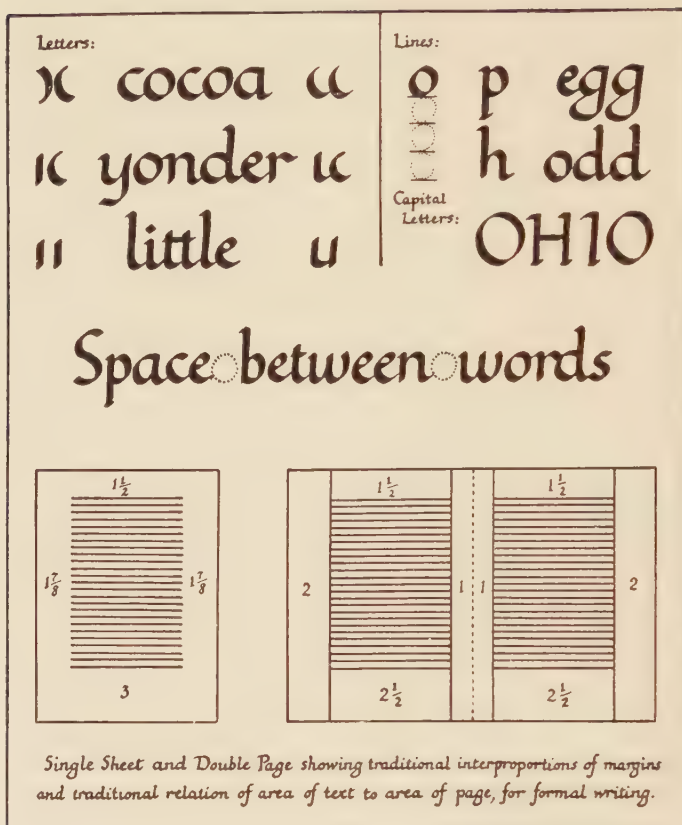


FIG. 9

close together because of the large background spaces inclosed by their outlines. A curve and a straight stroke may be almost as closely placed. Straight strokes, on the other hand, must have enough space left between them to balance

the wide interspaces of the curved letters. A good suggestion to children is to write the straight strokes of separate letters as far apart as the branches of *n*. The spacing of small letters will be found easy. The even spacing of capitals is more difficult, but much pleasure may be had from achieving fine effects.

Words

Words should stand out as units but should not be so widely separated as to make the eye as it passes from one to the other conscious of white spaces in the line. If the spacing of letters is good, to leave space for *o* between words will be found most satisfactory.

Lines

The space between lines depends chiefly on the height of the ascending stems and the length of tails. As these are about twice the height of the body of a letter (of *o*, which may be taken as the unit of measurement), the space between lines should be three times the height of *o* in order that the stem of a letter on one line may be sure to escape the tail of a letter just over it on the line above.

Page

The arrangement of the text on the page is much more a matter of conscious choice than any of the other problems in spacing, though even for the school-child there will be school notices, announcements, invitations, etc., in which the fitting of a certain amount of text to a certain amount of space will necessitate adaptations of all the rules.

For the best effect, only one half or even less than one half of the total area of a page should be given to text, and

in work in which writing is the first consideration, this division should be observed, especially in the making of little manuscript books, which pupils from the fifth grade up will be found to delight in. For economy's sake, the area of text may be considerably increased in written work in other subjects. The important thing is that in doing this the relations of margins to each other should not be changed.

The most satisfying proportions seem invariably to result from the traditional relations between margins, and these should be taught children in the beginning rather than any special sizes. These make, for a single sheet, the head margin narrowest, the side margins slightly greater, and the foot considerably greater — often as much as twice as wide as the head. The double page of a book is treated as a unit, the two "panels" of text being separated by a space equal to or slightly greater than the side margins. Thus, the inside margin of a book-page will be narrowest, the head next, the outside margins next, and the foot widest of all.

These proportions have proved pleasing for the margins of a single page, and so may be taken as a sort of starting-point:

$$1\frac{1}{2} : 2 : 2\frac{1}{2} \text{ and } 2 : 2\frac{1}{2} : 4 \text{ (or } 3\frac{1}{2}\text{)}.$$

These, for a double page:

$$1 : 1\frac{1}{2} : 2 : 3 \text{ (or } 2\frac{1}{2}\text{)} \text{ and } 1\frac{1}{2} : 2 : 3 : 4.$$

These three points will need to be especially emphasized to children:

1. That the last line of a paragraph should not be written on a new page; to encroach on the foot-margin of the page already filled is better.

2. That the first line of a new paragraph should not be the last on a page; to increase the foot-margin by so much is better.

UNUS EX ALIIS NON CROGET SUP
TERRAM SINE PATRE VESTRO
VESTRI AUTEM ET CAPILLI CA

PITIS OMNES NUMERATIS UN
NOLITE ERRO TIMERE. MUL
TIS PASSERIBUS MELIORES
ESTIS VOS. OMNIS ERGO QUI
CONFITEBITUR ME CORAM HO
MINIBUS. CONFITEBOR ET ECO
EUM CORAM PATRE MEO QUI
EST IN CAELIS.

QUI AUTEM NEQUERIT ME CORA
HOMINIBUS. NEQ. VO ET ECO
EUM CORAM PATRE MEO QUI
EST IN CAELIS.

NOLITE ARBITRARI QUIA VENI
MITTERE PACEM IN TERRAM.
NON VENI PACEM MITTERE
SED GLADIUM. VENI ENIM SE
PARARE HOMINEM ADVERS
US PATREM SUUM ET FILIUM
ADVERSUS MATREM SUAM
ET NURUM ADVERSUS SOCRU
SUAM ET INIMICI HOMINIS
DOMESTICI EIUS.

QUIA MAIUS PATREM AUT MATRE
PLUS QUAM ME NON EST ME
DICUS. ET QUIA MAIUS FILIUM
AUT FILIUM SUPER ME NON E

PIT CRUCEM SUAM ET SEQUI
TUR ME NON EST ME DICUS.

QUI INVENIT ANIMAM SUAM PER
DETILLAM ET QUI PERDIDERIT
ANIMAM SUAM PROPTER ME
INVENIET EAM.

QUI RECIPIT VOS. MERECIPIT ET
QUI MERECIPIT RECIPIT EU QUI
ME MISIT. QUI RECIPIT PROPHETAM IN NOMINE PROPHETAE
MERCEDEM PROPHETAE ACCI
PIET ET QUI RECIPIT IUSTUM IN
NOMINE IUSTI. MERCEDEM IUS
TI ACCIPIT.

ET QUI CUMQUE POTUM DE DE
MINI MISIT ISTIS CALICEM AQUAE
FRIQUE TANTUM IN NOMINE
DISCIPULI AMENDO VOBIS N.

PERDET MERCEDEM SUAM.
ET FACTUM EST CUM CONSUM
MASSET IHS. PRACIPIENS DUO
DECIM DISCIPULIS SUIS TRANS
IRE IN DOB. UT DOCERET ET PREDI
CARE IN CIVITATIBUS EORUM.

IOHANNES AUTEM CUM LAUDIS
SET IN VINCLIS OPERA XPI.
MITTENS DUOS DE DISCIPULIS
SUIS AD ILLI. TU ES QUI VENITU
RUS ES AD ALIUM EXSPECTA

A RECTO PAGE FROM THE MANUSCRIPT KNOWN AS THE "GOLDEN
GOSPELS OF HENRY VIII"

This page is interesting for its fine spacing no less than for its beautiful
letter-forms, which in the manuscript are written in burnished gold on
purple vellum. Probably eighth century. From the Pierpont Morgan
Library. Morgan MS. 23.

3. That the complimentary close in a letter should not be placed on a new page; to add a sentence, or, looking ahead, to reduce the space between lines slightly so as to bring the letter to a close on the full page is better.

It may be added here that the writing of letters on their own notepaper is one of the best ways of testing children's ideas of spacing and arrangement.

There will be those who object on first impressions that the arrangement advocated here is extravagant. This idea is much like the preconception that the broad-pen letters are hard and slow to make because of the contrast of thick and thin strokes which characterize them. Both come from a sort of instinctive opposition to anything to which we are not accustomed. The idea of difficulty passes away when it is discovered that the gradation of line comes naturally from the shape of the pen, which requires much less skill in the directing of strokes than the fine-point pen commonly used by children. So, also, a computation of the amount of space usually left blank on the paper supplied for children's use, in the unnecessarily wide margin at the top and in the left-hand margin intended presumably for the teacher's corrections, will reveal that the change recommended is not so much one of quantity as of distribution.

Furthermore, the writing itself takes up much less space than the sprawling letters of current script, and the use of the double page of the book which requires writing on both sides of a sheet rather than, as is customary today, on one side only, is strongly recommended; hence, an appreciable saving of paper may be effected. In other words, it is not a matter of economy primarily, but a matter of knowledge and taste.

It was said above that revival of the old "hands" had brought recognition of the importance of spacing and arrangement in children's work. There is positive evidence of this in the advantages that teachers invariably mention as having followed the introduction of the new-old writing.

The aid to spelling and the saving of time in reading that follow the teaching of an alphabet so similar to that of the printed book are due no less to the fact that words take the same "shape" in the pupil's work as on the printed page than to the fact that the individual letters are alike.

The briefest consideration of the following further advantages which are most frequently cited will suffice to show the part these factors play in them :

The child's work is so much neater that he seems even to think in a more orderly manner.

Mistakes are much less frequently made because they are so easily detected by the pupil himself.

The correction of papers takes infinitely less effort and time on the part of the teacher because of legibility and because "everything stands out so clearly on the page."

Sentence structure is distinctly improved.

Finally, perhaps the value of this phase of broad-pen handwriting may be best expressed in the words of the head master of a boys' school, who recently said to the author :

This writing seems to me to offer a solution for one of the most difficult problems I have. For years I have tried to teach boys to write in sentences and paragraphs, and I have always believed that one of the reasons it was so hard to do was that they did not see sentences and paragraphs in their writing as we

see them in the printed book. The definite forms of broad-pen writing and the orderliness of arrangement which they seem actually to induce ought, in my opinion, to be a distinct help.

NOTE. For a full treatment of the problems of Spacing, Arrangement, and Proportions, the reader is referred to Edward Johnston's "Writing and Illuminating and Lettering" (Isaac Pitman & Sons) and to Sallie B. Tannahill's "P's and Q's" (Doubleday, Page & Company).

PART II. NOTES ON THE COPY-BOOKS

I. GENERAL INSTRUCTIONS

Grading of the Copybooks

Books One and Two are intended for use in the First Grade; Books Three and Four are intended for use in the Second Grade; each book thereafter is for use in the next succeeding grade; that is, Book Five for Third Grade, Book Six for Fourth Grade, etc.

It is the author's experience that the manner in which the writing is presented here, however, is the best way for older pupils and adults as well as for children to learn it.

As its introduction in most schools at present means starting at the beginning for whatever grade is to use it, it is recommended, therefore, that, until an edition for older pupils shall have appeared, the books should be taken in their regular order by anyone who would acquire this hand.

The older pupil will naturally make more rapid progress than the beginners of the first years in school, and in a relatively short time be ready, in all probability, for the book planned for his grade. On the other hand, the First-Grade pupils may not be able to finish both Book One and Book Two in the first year. This will depend largely on the amount of time given to preliminary exercises.

PRELIMINARY EXERCISES

Use of Pen in First Year

The idea that to write with a pen is too difficult for a child in the first year of school has undoubtedly come from the use of the fine-point pen ; and the sputtering of this instrument and actual puncturing of paper that follows its use in the hands of the unskilled writer of any age make it easy to understand the substitution of something else for it. The broad edge of the square-point pen, with the definite help it gives in determining the direction of strokes, as well as the size of letters, does away with this difficulty. The first writing a child does should not be with any sort of instrument on paper, however. The freedom of movement desirable in handwriting, no matter what muscles may be employed, is most easily gained by practice with chalk on the blackboard, as this necessitates the use, in the beginning, of the larger movements.

Blackboard Practice

For this practice, a square-edge chalk should be used on the blackboard exactly as the square point of the pen will later be used on paper. First by seeing the teacher draw them, then by actually drawing them himself, the child will become familiar, in this preliminary work, with the strokes which the square-edge tool naturally makes. By hearing them frequently repeated in connection with pictures of the strokes, he will become familiar with the correct use of terms and gain a definite pictorial conception of what they should represent.

The method of procedure should be exactly the same as that explained under the specific notes on Book One, except

that the children will make their copies on the blackboard with chalk instead of on paper with the pen (see page 52).

For the teacher's models on the blackboard, the long side of the chalk should be used, as the greater width of the broad stroke will make more apparent the difference between the thinnest and thickest strokes.

The children will of course write with the end of the chalk, which, for this first practice, should be about one-half inch in width. The size of the letters they make will be dictated very largely by the width of the chalk. The height of the small letters will usually be four or five times this width.

A horizontal line on the blackboard will help to secure the proper position of the "pen" on the line, but most of the children will naturally draw the "pen" as they see it in the teacher's model.

Position of Hand

The greatest help in keeping the chalk's edge flat on the blackboard will be the correct position of the hand. The easiest, because the most natural, position of the hand is below the writing. The line from the fingers to the elbow should be practically straight. Twisting the wrist on the down-stroke destroys the straightness of this line. In a curved stroke it changes the normal gradation from thick to thin, deforming the letter by misplacing the relative weights of line. The perfectly natural movement of the elbow backward and forward makes it unnecessary to twist the wrist and makes it easy to keep the hand below the copy.

Other Media for Preliminary Exercises

When, because of the size of the class, or for any other reason, blackboard work is not practicable, there should

still be some sort of practice before the exactness of size and of form called for by writing between lines, as in the copybooks, is demanded of children.

This may best be done with the pen itself on a smooth paper of the sort used in the copybooks, for thus the child will become familiar with the "feel" of the pen as he learns the strokes the square-point tool makes; but where facilities for using ink are not available for first-year pupils, the square chalk, or a pencil or crayon cut to a square point, may be used on paper with a slightly rough surface. There is the objection to any one of these that it wears down quickly, so that clearness of line is not obtainable after short use. The chalk may be broken off, and a new square edge thus gained, as will frequently be necessary in the use of it at the board. If crayons or pencils are used, it will probably be necessary for the teacher to sharpen them before each lesson. The paper may be cut into convenient squares, with a single horizontal line drawn on each to aid the child in securing the proper position of the "pen."

The procedure should be the same as in the case of writing at the blackboard. If a blackboard is not available for the teacher's large model, it may be made on a piece of paper hung on the wall. The important thing is that the children should *see the model made*.

To the teacher who has mastered the technique of the writing before beginning to teach it, as all wise teachers will unquestionably do, other devices will doubtless present themselves for this preliminary practice. The kindergarten child may be provided with stiff cardboard forms of the elemental strokes; he may build up his own models from these strokes and draw his letters in sand with a square-point stick.

What matters is that before attempting to write a certain size of letters in regular order on a line, the child should have a definite idea of the sort of strokes the square-point tool makes.

Time to be given to Preliminary Practice

Whether all the letters of the alphabet should be taken up in the work at the blackboard, or on whatever materials may be decided upon — just how much time should be given to this preliminary practice — is necessarily a question for each individual class, and must be determined by the judgment of the teacher. If used properly, this practice should facilitate progress when the copybook is introduced.

Object of First Year

The first year's work should mean for each child at least these two things :

1. A definite understanding of the use of a square-point "pen."

2. Definite knowledge of and ability to construct every letter of the alphabet with some sort of tool of this type.

Care should be taken in one respect. Unless the use of the pen be postponed altogether until the second year, it should be introduced early enough in the school year to insure mastery of the main points of its handling before the beginning of vacation. The principles learned in the preliminary exercises should be carried over into pen-work under the supervision of the teacher.

Practice Paper

Each book in the series should be satisfactorily completed before the next is undertaken, even if this means repeating a

book. It is probable that in most instances, however, the ruled paper furnished at the back of each of the first four books will provide enough additional practice on forms that offer special difficulty. As these sheets are perforated, one may be removed at a time and placed opposite the copy on which practice is needed.

If the first line of the pupil's copy is poor, practice on the separate sheet before the writing of the second line is likely to result in an encouraging improvement in the latter.

PLAN OF DEVELOPING THE "FINISHED" HAND

Letter-Forms

The letters are given first in their simplest structural forms (Fig. 10), not only because these are easiest to make, but also because it is of the greatest importance to fix definitely in the pupil's mind from the start the "essentials" of each letter; that is, the characteristics that are necessary to make it at all times distinguishable from every other letter. As serifs, or finishing strokes, are added, the value of this will be more and more evident. The serifs add grace to the letters and, in the case of the small letters, serve also as connecting strokes, thus making spacing easier. They are not additional strokes in the sense that the pen in making them has to leave the paper and start again, but involve mere changes in direction of line. If they are taught in the beginning, however, lack of appreciation of the importance of the straight strokes is likely to result in unpleasing exaggeration, and even in loss of straight strokes altogether. As it is the straight strokes that give this writing its special character, to change them into curves is to degrade it at once.

a b c d e f g h i j k l m
 n o p q r s t u v w x y z
 A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z

SKELETAL FORMS: It is well to teach children, in the beginning, to make each part of a letter with a separate stroke, as it is well to teach them to pronounce a new word syllable by syllable, that they may see exactly how it is built up. Thus, write n (n), ci(a), etc.

FIG. 10

a b c d e f g h i j k l m
 n o p q r s t u v w x y z
 A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z

LETTERS with FOOT-SERIFS

FIG. 11

Serifs are added in such a way as to increase the complexity of the letters gradually. When the skeletal forms have been thoroughly learned, first the small letters, then the capitals, are given with foot-serifs (Fig. 11). The importance of keeping the down-strokes straight is constantly emphasized.

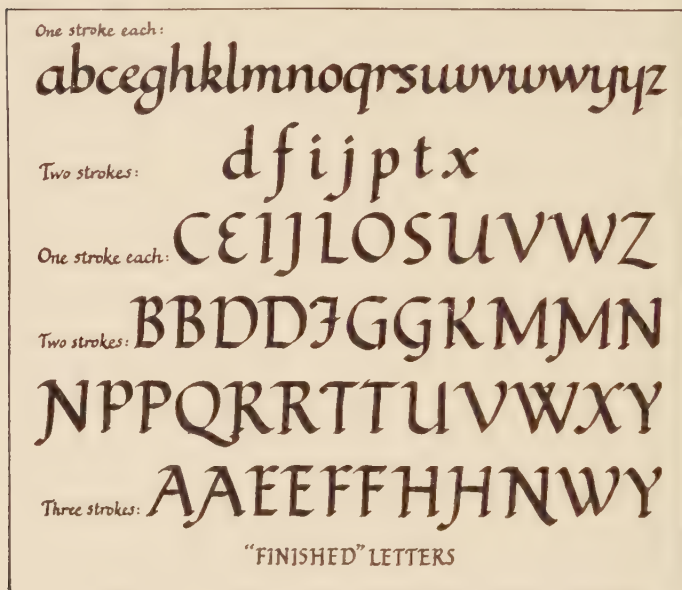


FIG. 12

Finally, head-serifs are added, giving the forms of the "finished" hand (Fig. 12). Few alternative forms are introduced until this point has been reached. In the later books of the series a good deal of freedom is permitted, and legitimate variations are suggested.

Joining of Letters

Letters are written separately and packed together to form words. As no strokes are added for the purpose of making it possible to connect all the letters of a word, joinings will occur only where a letter begins with a stroke extending toward the letter which precedes it, or ends with one which extends in the direction of the following letter. Obviously, few letters will be connected as long as the skeletal forms are used; more connections will result from the use of the foot-serifs, and nearly all letters may be connected when the head-serifs have been added. The accompanying diagram (Fig. 13) shows the natural connections of strokes in groups. The last group in the illustration shows the letters that have no natural connecting strokes.

To write all the letters of every word with a continuous stroke of the pen means, therefore, adding a half-stroke or curtailing some essential part of a letter whenever it is necessary to do so in order to keep the pen on the paper. The idea that this must be done came, as did many other features of current writing, from the imitation of copper-plate engraving. That it does not aid speed in the degree commonly supposed has been proved both by tests among school children and by practice as opposed to theory in the writing of adults. We have the definite testimony of Thomas A. Edison to his experience in this regard (Fig. 14). Very little examination of the handwriting of those around them will prove enlightening to most people on this point. Actually, nearly everybody does write continuously some letters in a word, but it is a matter of individuality, and there is only one rule that need be laid down about it: the letters of a word

Skeletal Forms:

c, e, k, r, x, z may be joined to a following letter:

handkerchief Other letters are packed together in words in accordance with rules of spacing.

1. Letters with Foot-Serifs, by which they may be joined to a following letter:

acdehiklmntuxz ai ac

2. Letters with Head-Serifs, by which they may be joined to any letter not in

ijmnp rtu vwxy oi gn Group 1

3. Special connections:

**f, t, r, s, x: fi fo ft fl ff of
ti to tt rn re rt rx as ox**

4. Letters that have no natural connecting strokes:

b, g, o, q, s: go so bog squ

JOINING OF LETTERS

FIG. 13

may be written continuously or separately, according to convenience, so long as the identity of each letter is preserved, and the letters are so spaced as to make the word a unit.

The tendency to write letters of a word continuously, when it appears in pupils' writing at school, should not be discouraged, but should be directed. This should be borne in mind always, however : the more careful writing of separate letters a child does while he has time to take pains in school, the more likely will he be to write legibly when, later, the necessity for speed becomes a more important factor in his writing.

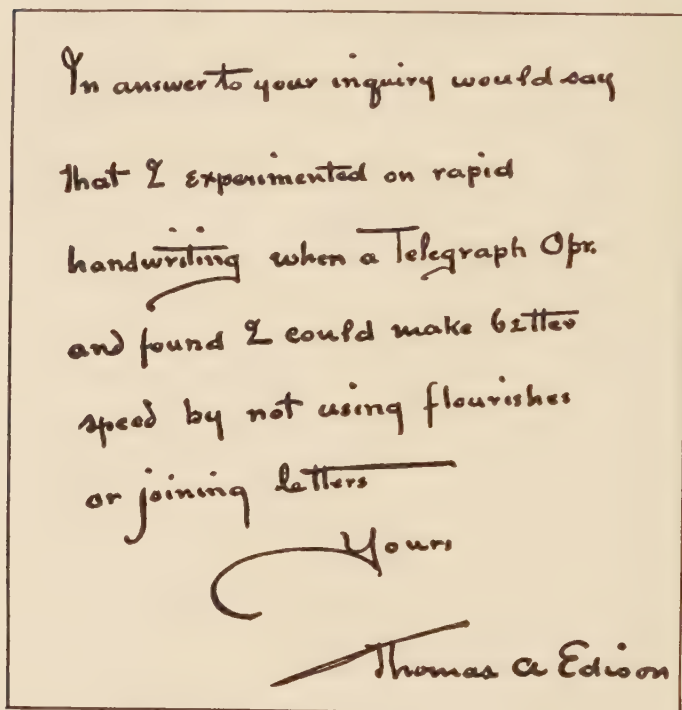
Size of Pen and of Writing

Practice is done at first with a large size of the broad-edge pen, as the characteristics of each letter show up more clearly in a relatively large size of writing, and defects in a copy stand out more noticeably. In large letters, moreover, children are more likely to carry over into their making the freer, larger movement they have used in the preliminary practice. The size of the pen and, accordingly, the size of the writing is gradually reduced as greater skill is gained. Whenever a difficulty arises in the making of any form, it is of the greatest aid to return to the use of the larger pen until the letter has been mastered.

Ruling of Paper

Double lines, fixing the size of the small letters, are used in the first four books, the transfer to a single line being made in the fifth book (third year). The value of double lines in the beginning lies as much in teaching an appropriate size of letters for a particular pen as in helping the child to keep the letters even in size. The use in other subjects of paper

ruled to correspond in line-spaces with each copybook as it is taken up is of great aid in regulating this matter of size. Fortunately, this is easily arranged, as a full line of such



In answer to your inquiry would say
that I experimented on rapid
handwriting when a Telegraph Opr.
and found I could make better
speed by not using flourishes
or joining letters
Yours
Thomas A Edison

FIG. 14. LETTER FROM THOMAS A. EDISON

Reproduced with the kind permission of Mr. Edison. (Reduced about one-third linear)

tablets and notebooks may now be obtained. In the later books of the series the copies are to be written without the aid of any lines. Practice in this has, singularly enough,

seemed hitherto to be regarded as unnecessary, in spite of the fact that ability to write without lines is demanded in social correspondence long before school days are over.

SUGGESTIONS

Slant of Writing

The writing of the copies is done with a very slight forward slant, but, merely as one evidence of individuality, variation in this respect will almost inevitably appear in the writing of different people. When a tendency to a back-hand slant appears, teach the pupil to overcome it by bringing every down-stroke slightly to the left as it descends. Have him draw a series of down-strokes, then the letters *b*, *d*, *h*, *k*, *l*, which have the down-stroke for a stem. In this way he will get a definite pictorial idea of what "forward" slant is at the same time that he learns how to achieve it.

Self-criticism

Occasionally, give a period to pupils' criticism of their own writing. Pointing out the faults of their work, finding explanation of them, and suggesting ways of correcting them will necessitate definite thinking. It will often be found helpful to have children work in pairs, making each responsible for helping his partner to improve his writing. Thus the child will get that incomparable aid to learning which comes from the necessity of "knowing" in order to "teach."

Time given to Writing

There is no question of the advantage of daily lessons in writing. In the first year they would seem almost indispensable, though excellent results in broad-pen writing have been secured without them. During the first three years a

minimum of at least an hour and a half a week should be given to it, and through the seventh year there should be not less than one hour, which might be divided into fifteen-minute, twenty-minute, or thirty-minute periods according to convenience in arranging the schedule.

Establishing a Standard

Of almost more importance than the amount of time given to formal lessons, however, is the establishing of a common standard for all written work. Writing may be ever so carefully and beautifully done in the writing period, but unless it be well done in English, History, Geography, and whatever other papers there may be, and in *personal letters*, its excellence will be a passing glory.

Appreciation of Fine Writing

Develop the appreciation of fine writing by showing pupils beautiful old manuscripts when possible, and reproductions when originals are not available.

Finally, post the creditable work of pupils, and stimulate the proficient child to further achievement by suggesting to him an especially interesting piece of work rather than by excusing him from writing lessons. Give him the opportunity to realize the joy of making a beautiful thing.

II. SPECIFIC NOTES

BOOK ONE

PAGE 1

Adjusting the Pen in Holder

Bend the metal tongue of the holder as shown in the picture at the top of the page. Then insert a No. 2 pen, pushing it down until the tongue just touches the nib about one eighth of an inch from the point. As shown in the picture of the "Under side of pen in holder," a reservoir will thus be formed, which is of great help in preventing loss of time by frequent dipping of the pen in the inkwell and in controlling the flow of ink from the large nib.

Ink and Ink wells

Use a fluid black ink. Higgins's Eternal or Stafford's Nubian Intense Black will be found satisfactory. Water-proof inks are desirable later for formal writing, but are too heavy for ordinary use.

Where desks have no inkwells, or tables are used instead of desks, "non-spillable" inkwells will be found of great advantage.

Three Most Important Points in Handling of Pen

There are three things that need to be learned in the beginning and practised ever after in the handling of the pen.

1. Hold the pen so that the broad edge of the point forms an angle of about 30 degrees with the writing line, as shown in the picture below. This position never changes.

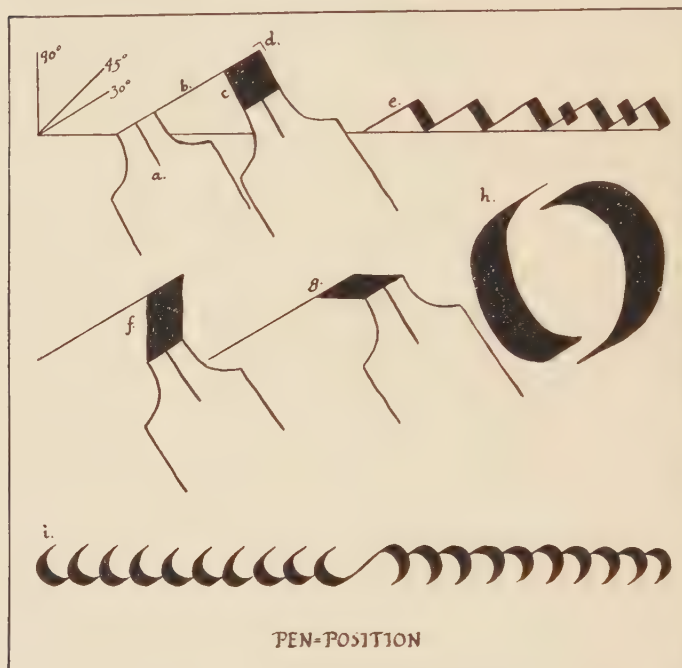


FIG. 15

2. Keep the whole edge flat on the paper at all times. If one corner is slightly raised, the pen will frequently not write at all; if it writes, the stroke it makes is a ragged one.
3. Write without pressing.

The cross made by the pen in the first line of the copy

shows the thinnest and thickest strokes which the pen naturally makes when in the correct position. This is used, in the form of the "flag" on line 1, page 2, throughout the books, to test the position of the pen.

Demonstrate to pupils the proper position of the pen on the line in the following manner :

Draw a horizontal line on the blackboard, then a picture of the pen nib in the correct position, as in **a** in the diagram (Fig. 15). Say little at first about how much the slant of the pen should be, but always represent it in the right position, so that the picture in the child's mind will always show this.

Placing the edge of a piece of square chalk against the edge of the pen in the picture, point out that moving the "pen" along the line *in the direction in which it is pointing* gives a thin line, because only the thin edge of the nib marks, as in **b** in diagram.

Then, without removing the chalk from its new place, or replacing it, point out the broad stroke it makes when pulled back in the direction in which its body lies, as in **c** in diagram.

Call attention to these points :

1. The thick stroke turns a square corner, in leaving the thin line, as in **d** in diagram.

2. The broad edge of the "pen" rests evenly against the thin line, projecting beyond it at no point.

3. The whole edge of the chalk is held flat against the blackboard in drawing the diagonal, in order to get a smooth, clean-cut stroke.

The children will readily see that the first line of copy in the book gives the same sort of strokes the chalk has made

on the blackboard. Let them now make their first copies, pointing out that the broad edge of the pen must rest evenly against the thin line, projecting beyond it at no point. If ragged lines appear, point out that they come from failure to keep the broad edge of the pen flat on the paper.

Practice may be made more interesting here by repeating the "flag" so as to form a border, as in **e** in diagram, using a ruled page from the back of the book for the purpose.

Next, draw in the large model on the blackboard the down-stroke, as in **f** in diagram, and the cross-stroke, as in **g** in diagram. This gives opportunity to bring home the proper position of the pen by pointing out that the down-stroke must be thicker than the cross-stroke.

Let the children make the down-strokes of their next copy. Call attention to the shape of the head and foot of this stroke, — to the fact that they slant in the direction of the thin line.

NOTE. If suggestions as to preliminary exercises have been followed, the children will probably be ready now to take up the letters of the alphabet, as the only thing new in this practice will have been the use of the actual pen. If additional practice is necessary, however, to insure the proper handling of the pen and the making of firm, smooth strokes, time will be gained in the end by providing it. The children will be fascinated by what they discover themselves able to do with the pen as they gain control of it. (Preliminary exercises are of course unnecessary for pupils above the Third Grade.)

PAGE 2

The letters are given in groups according to ease of making and similarity of strokes.

The first group consists of the straight-stroke letters: *i*, *x*, *z*, and *t*.

i is made up of the down-stroke just practised and a dot which is but a very short bit of the thickest stroke the pen makes. Emphasize the fact that the dot is a necessary part of the letter; speak of *i* as a two-stroke letter.

x is made of approximately the thinnest and thickest strokes of the pen. For this reason, it is well to make the strokes in the order indicated in the copy. This order is advantageous also because the completion of the second stroke leaves the pen in the proper position for a following letter. It will be noticed that in the copy the pen is lifted from this diagonal stroke with a very short tick in the direction of the thin line. All the other letters ending in this stroke are finished from the first in the same way, as it is the easiest way and there is not the danger of destroying the straightness of the stroke, as in the case of the down-stroke (see page 42).

z is made up of the cross-stroke, which returns by a diagonal to a point immediately below its starting-point, and repeats itself.

PAGE 3

t, though simple in form, usually gives more trouble than almost any other small letter. It is an excellent letter for "checking up" on the position of the pen, as it is made up of the down-stroke and the cross-stroke alone. It should be crossed just at the height of the *z* just made; that is, at the upper of the double lines provided for the copies. The straight stroke should be definitely taller than the cross-stroke, which extends beyond either side of it. It is sometimes a help to make the cross-stroke first.

The next group of letters consists of *c*, *o*, *s*, *a*, and *e*, of which the characteristic stroke is the curve.

Before having the children copy them, therefore, draw again the picture of the pen on the blackboard and, in the large size, draw the curved strokes, first to the left, then to the right, as in **h** in diagram (Fig. 15). Point out that the gradual change from thin to thick, and back, and the smoothness of the stroke come from holding the edge of the chalk flat on the blackboard throughout the stroke.

Curved-stroke borders will interest perhaps even more than those made up of straight strokes, as in **i** in diagram.

The back-stroke (the cross-stroke made from right to left), with which *c*, *o*, *s*, and *a* begin, should be taught as a straight stroke to prevent exaggeration of the curve. If *c* begins with a curve, it is likely to become a poor *e*. If *s* begins and ends with a curve, it becomes a poor *8*.

c starts with the straight back-stroke, which is continued with the curve to the left. Point out that the pen leaves the paper in the direction of the thin line.

PAGE 4

From this point, one copy on each page gives words. This makes the writing more interesting to children, and furnishes early practice in spacing. For some time, spacing will be largely, with little children, a matter of copying, but attention may be directed from the first to the need of writing straight lines farther apart than curves (see page 30).

In *cot*, *o* touches the foot of *c*, which extends toward it in the direction of the thin line.

s begins with the straight back-stroke, curves diagonally to a point below its starting-point, and ends with the straight back-stroke. The curve should be smooth and regular, not broken.

a is made up of *c* and the down-stroke. Emphasize the straightness of the down-stroke. Call attention to the hollow space where the foot of the *c* joins the down-stroke.

PAGE 5

In *sat*, point out that less space needs to be left between *s* and *a* than between *a* and *t*, and that *t* is crossed at the height of *a*.

e is made with a continuously curving stroke. That the open space in the upper part may be secured without fail, the stroke begins about midway the height of the letter. The pen, as in *c*, is lifted from the paper in the direction of the thin line.

n is the first of the next group of letters, which consists of those made up of straight strokes and curves combined: *n*, *r*, *m*, *u*, *v*, *w*. Properly, *a* belongs in this group, but it has already been given among those beginning with the straight back-stroke.

In *n*, the two branches should be kept parallel, and the second stroke should begin with a definitely rounded curve at the top. The open space at the top of *n* is as important as that at the foot of *a*. It should not be exaggerated, however.

PAGE 6

In *axe*, *e* touches the foot of *x*, which extends toward it in the direction of the thin line.

r is given after *n*, because its curve is like that of *n*, and children learn it most easily when told to think of it with *n*. The short curve in the direction of the thin line, which finishes the *r*, is necessary to make it distinguishable, however, and should be emphasized.

m repeats the second stroke of *n*. As in *n*, the down-strokes should be kept parallel, and the curves so made as to leave the little hollows.

PAGE 7

In *men*, again, the *n* may touch the foot of *e*, which extends toward it in the direction of the thin line.

u is but *n* upside down. The straight strokes should be parallel and the curve so joined to the straight stroke as to leave the hollow space.

v is made with a down-stroke which curves upward from the base and ends with a slight turn toward the beginning of the letter *at the top*. Emphasize the difference between *u* and *v*.

PAGE 8

In *run*, at the end of *r* the pen is ready to begin *u* and there is no necessity for lifting it from the paper. Care must be taken not to write the straight stroke with which *n* begins too near the letter *u*.

w is but *u* and *v* combined. It ends, as does *v*, with a slight curve toward the beginning of the letter.

The next group of letters consists of those having ascenders, or long stems: *l, h, b, k, d*. These letters are about twice the height of *o*, which may be conveniently used as a unit of measurement hereafter. The dotted line will regulate the height of the first copy the children write.

l is but the down-stroke. Call attention, as in the case of *i*, to the shape of the head and foot, which proves the position of the pen.

PAGE 9

In *love* is illustrated the fact that straight strokes and curves may be written close together (see page 30).

h is made up of *l* and the second stroke of *n*; or it may be thought of as *n* with a long stem.

b is *h*, with the second stroke continued to join the stem.

PAGE 10

In *zero*, *z*, *e*, and *r* end with a stroke extending to the right; as a result, all the letters in the word are joined, though each is written separately.

k is made in two strokes. The first is *l*; the second, which forms the body, is the height of *o*. Beginning as the curve of *n*, it joins the stem about midway the height of *o*, and then goes directly in a diagonal line to the writing line, ending with a short tick in the direction of the thin line.

d is obviously *c* plus *l*, and requires two strokes. Make *c* first, and be sure that it is joined to the stem at both head and foot.

PAGE 11

In *hub*, all the letters are straight-stroke letters; hence, care must be taken that they are not written too close together.

j is the first of the last group of letters which consists of those having descenders, or tails: *j*, *y*, *p*, *q*, *g*, and *f*. These letters should be about the same in length as *h*, *b*, etc. are in height; that is, nearly two *o*'s. Dotted lines aid in regulating the length in the first copies.

j is but *i* prolonged by nearly its own length, ending with the back-stroke familiar in the beginning of *c*, *o*, *a*, etc. The turn into the back-stroke from the down-stroke should be rounded, not pointed or square. The body of the letter should be kept straight. The dot is the same as that of *i* and is as important as the dot of *i*.

y is *u* with the tail of *j*.

In *waked*, the straight strokes of *a* and *k* must not be written too close together.

p is made up of a down-stroke, prolonged to the required length, and the curve of *b*.

q is but an *a*, with the down-stroke prolonged.

In *jay*, the straight strokes of *a* and *y* must not be written too close together.

g is made up of *a*, with the down-stroke prolonged and continued in a curve until it meets the body. The joining should be in the thickest part of the curve of the body. The lower part of *g* should be no longer, but may be a little broader, than the upper part.

f is of the height of *l* and of the length of *p*. It is crossed at the height of *o*; that is, two thirds of its height is above the writing line, and the cross practically bisects this part of it. It is best thought of as made up of four straight strokes; for, though the turns or changes in direction of line are curved, the character of the letter comes from the down-rightness of the straight stroke of the stem. It begins, then, with the straight back-stroke, turns into the down-stroke, and again into the back-stroke, and is crossed with a straight stroke.

If the tail of *f* offers difficulty, it may be terminated at the writing line.

Writing the full-length *f* below *f* will aid in the regulation of the height and length of the long letters. Nothing else helps so much in this as the necessity of making tails short enough to escape the stems of the letters just below. An

exercise in writing such words as *back*, *hall*, *dock* below *prop*, *gay*, *egg*, etc. on practice paper is excellent.

PAGE 14

With the words *quick*, *grape*, and *form*, every small letter will have been used in a word, as well as practised separately.

Figures

Figures are given here on a common base line because this seems easiest for children. The proportions given later make them more interesting. The height is that of *t*, or about half the distance between *o* and *l*.

1 is only the down-stroke.

2 begins with a very short stroke of the greatest width of the pen pushed upward instead of being pulled downward. This goes into the curve of *b*, which is diagonally continued to a point on the writing line just below the beginning of the figure, and ends with the cross-stroke for a base.

3 begins as 2, but has a straight head, turning with a sharp corner into a short diagonal, which is finished by a curve like that of *b*. The lower part should be a little larger than the upper.

4 is made in two strokes, of which either may be made first, according to convenience. Both begin at the top. Take care to preserve the hollow space by having the angle between the diagonal and the down-stroke great enough.

5 requires two strokes, also. The first is a short, slanting down-stroke, turning sharply into the curve of *b*. The second is the cross-stroke, which should never extend to the left of the down-stroke.

6 is best made in one stroke. It begins with the straight back-stroke, which, curving into a down-stroke, continues

until an *o* has been formed. The down-stroke may be made very straight and the *o* part made the normal height of *o*, if desired.

7 begins with the first stroke of 3, which turns sharply into a diagonal.

8 is made in one continuous stroke, starting with the back-stroke, slightly curved, and following in the main the curve of *s*. The lower part, as in *s*, should be somewhat the heavier.

9 is but *a* in the air, with the down-stroke continued to the line.

o is a slightly elongated *o*.

Punctuation Marks

The *period* is a very short stroke in the direction of the thickest stroke of the pen, identical with the dot of the *i*.

The *colon* consists, obviously, of two periods, one above the other.

The *comma* adds a tail to this broad stroke of the period by drawing the pen down slightly in the direction of the thinnest line before lifting it from the paper.

The *semicolon* is made up of a comma with a period above it.

The *interrogation point* is but a *z* in which the diagonal is terminated above the writing line in a very short stroke of the broadest width, with the period below.

The *exclamation point* is the down-stroke, with the period below.

PAGE 15

The pupils will undoubtedly have written sentences before this point has been reached, and will but practise

here what has already been taught by the teacher of the spacing of words on the line (see page 30). They should realize while copying the poem that the space between the words is about that of the letter *o*.

The two capitals in the poem offer no problem, as they are made in exactly the same way as the corresponding small letters, differing only in size. Call attention to the fact that their height is that of *l*.

PAGE 16

The letters of the alphabet are given here, in review, in their normal order.

On the line provided for that purpose, the letters in the copy above which show evidence of need of special practice should be recorded. As far as possible, it will be well for the child himself to select these letters.

Each child should have learned before this time the capitals needed in writing his own name. He should now be taught those needed for the date on which the book is completed.

BOOK TWO

The teacher will see at all times to the adjustment of the pen in the holder for pupils of the First and Second Grades, and perhaps of the Third Grade.

For pupils of later grades, make the beginning of Book Two the occasion of testing their ability to adjust the pen so as to get the maximum help from the reservoir arrangement.

PAGE 1

This page is but a review of strokes with which the pupil is now thoroughly familiar, but it is important as a means of testing the proper handling of the pen, and should be written carefully.

Special pains should be taken at this time to insure that the hand while writing extends below the copy (see page 39).

The provision for writing the name of the pupil and the date on lines 3 and 4 at the beginning of the book, and again on lines 5 and 6 on its completion, affords opportunity for a record of the progress in writing over the period covered.

PAGE 2

There is here an example of the plan followed with reference to instructions throughout the series. As far as possible, directions which the pupils themselves will under-

stand are given in the copies. Actual copying of them must help, in a measure at least, to fix the main points in the pupil's mind.

In the writing of this sentence, give special attention, as usual, to spacing.

PAGE 3

The capital letters are of the type of the Roman Square Capitals. As in the old manuscripts, and as in printed books today, these capitals, with the predominance of angles, give variety to a page of small letters in which curves are so much the more numerous. It has been attempted to preserve, as far as possible in freely written forms, the proportions of the finest examples of these finest of letters, and the capitals are given in groups planned to aid in teaching these proportions.

In the monumental forms, the mean widths of the letters of the first group, which includes *C, D, G, M, O, Q,* and *W*, were very slightly less than their height; hence, they have been thought of as fitting into squares or circles, and this is a very good way to impress their broadness on pupils' minds. The letters of the second group, which includes *A, H, N, T, U, V,* and *Z*, may be thought of as five sixths as wide as those of the first; those of the third group, which includes *K, L,* and *P*, as four sixths; and those of the last group, which includes *B, E, F, R, S, X,* and *Y*, as three sixths or one half. *I* and *J* have, of course, only the width of the down-stroke.

Mathematical exactness is not attainable, nor is it perhaps any more desirable than possible; but such a basis as this is necessary to prevent exaggerations of which people may

"feel" the ugliness, but find themselves helpless to improve without a definite standard.

An exhaustive treatment of this question of proportions may be found in Edward Johnston's "Writing and Illuminating and Lettering," chap. xv.

Obviously, more than one grouping was impossible in the space of the copybook, and the selection of that based on the relative widths precluded the use of any other. Other groupings are advantageous, however, and the teacher should be conscious of them and point them out to pupils as the letters are learned.

For example, *C*, *O*, *S*, *U*, *X*, and *Z* are exactly the same as the corresponding small letters, and *Q* is but *O* with a tail.

Then, all the letters beginning with the same stroke may be taken together, as in the case of the small letters. This is, of course, especially helpful, and it is well, before taking up page 3, to write on the blackboard the elemental strokes and point out that all the capitals are built on them.

It will be evident at once to the pupils that the letters *O*, *I*, and *L* appear complete in these elements, and it may be well to let them practise these letters first. This may be done either on the pages of the book on which they appear, or on practice paper from the back of the book.

C. The two *o*'s at the beginning of this line illustrate the statement on page 2 with regard to the height of capitals. In *C*, as in *c*, emphasize the straightness of the back-stroke with which it begins, and point out that the pen is lifted from the paper in the direction of the thin line.

D. *D* is made in two strokes. As shown in the first model of the copy, the first stroke is *L*; the second is the cross-stroke, which starts a little to the left of the down-stroke of

the *L*, and curves down in the manner of the curve of *b* to meet the base. Point out that the thickest part of the curve lies in the direction of the thickest stroke of the pen, and that the joining is a thin line, because it lies in the direction of the thin stroke. Avoid too broad a base.

PAGE 4

O. *O* is made here in one stroke exactly as *o* was written. It may be made in two strokes (see *h* in Fig. 15), but the one-stroke letter seems both easier and speedier. *O* may be taken as a test letter in the writing, as none is better for showing the angle of the pen on the line, or for proving the flatness of the edge on the paper in cleanness of stroke.

Q. The tail which is added to *O* to make *Q* should approach the horizontal rather than the vertical. The ending may be taught as the ending of the diagonal stroke of *k*, *x*, etc. ; that is, as a short tick in the direction of the thin line.

PAGE 5

G. *G* is made in two strokes, of which the first is *C*. Its second stroke is made up of the cross-stroke, which turns a sharp corner into the down-stroke. The corner of the second stroke should not project beyond the beginning of the letter, as this makes it very awkward. The little hollow at the junction of the *C* with the down-stroke is important, and must be assured by ending the *C* in the direction of the thin line.

M. *M* is made in two strokes, as shown in the first model. The *V* of *M* may extend all the way to the writing line, but it should never be much shorter than in the copy. The width of no letter matters more than that of *M*, as the nar-

rowing of it makes the angle which the diagonal forms with the down-stroke so acute that the strokes almost run together. The down-strokes should be parallel.

PAGE 6

W. *W* is made here in one stroke. At the end of the first *V*, the stroke turns ever so slightly toward the beginning of the letter in order to assure the proper shape of the second *V*. As in *M*, the width is of the greatest importance. It is easier to secure, as the outside strokes are not parallel. If desired, the middle point need not extend quite all the way to the line.

A. *A* is the first of the second group of the letters according to width. It requires three strokes. Each of the oblique strokes begins at the top; the slant of the first must be sufficient and the angle which the second makes with it must be great enough to insure its proper width and its uprightness. The cross-stroke is about midway the height of the letter.

Note in the word *Alexa* how the *e* goes naturally, with a continuous stroke, into the first stroke of *x*.

PAGE 7

H. *H* likewise requires three strokes. The down-strokes should be parallel, and the cross-stroke placed at the height of *o*. To make the cross-stroke after the first down-stroke sometimes aids in determining the width.

N. *N* is made in two strokes, as shown in the first model. As in *M*, the oblique stroke must make a great enough angle with the down-stroke to insure the proper width of the letter. It may prove easier for some pupils to make *N* in three

strokes, making the two parallel down-strokes and connecting them by the oblique stroke. In this case, the joining at the foot of the second down-stroke should receive special attention.

T. *T* is made up of the cross-stroke and the down-stroke. Either may be made first according to convenience. Pen-position may be tested by the relative widths of the two strokes.

PAGE 8

U. *U* is the same in form as *u*. In the beginning, it is well to make it in two strokes. Down-strokes should be parallel, and the hollow at the joining should be emphasized, as in the small letter.

V. *V* may be made in either one stroke or two ; it is made here in one. The slant of the down-stroke is important, as it determines both the width and the uprightness of the letter.

PAGE 9

Z. *Z* is like *z*. If a pupil has difficulty, teach him to write two parallel horizontal lines and connect the two by a diagonal. To lift the pen in the direction of the thin line makes this letter more graceful.

K. *K* is the first letter of the third group of capitals according to width. It is made in two strokes, of which the first is the down-stroke. The second should not begin far enough away from the stem to make the letter too broad ; it should join the stem at the height of *o*, and go directly — not with a broad curve — in a diagonal to the writing line. As in *k*, the pen is lifted from the paper in the direction of the thin line.

PAGE 10

L. *L* is a basic stroke, as has been seen. The down-stroke should turn a sharp corner as it goes into the cross-stroke. To lift the pen from the paper in the direction of the thin line adds grace.

P. *P* is made in two strokes, the down-stroke and the curve of *D*, terminating at the height of *o*. The curved stroke may be carried into the stem or left just touching it, as in the copy.

PAGE 11

B. *B* is the first of the last group of letters according to width. It is made in two strokes, as shown in the first model. It may be thought of as two little *D*'s, one on top of the other, the lower slightly larger than the upper. Because of the narrowness of *B*, the base of the *L* which forms the first stroke should be shorter than in *D*. Give special attention to the joining, as in *D*.

E. *E*, like *B*, has *L* as the first stroke. Contrary to usual practice, the upper and middle arms should be approximately equal in length. The base may be very slightly longer.

PAGE 12

F. *F* is made up of the down-stroke and the two upper arms of *E*, to which the same point as to length applies.

R. *R* is made up of the down-stroke and the upper curve of *B*, which, on meeting the stem at the height of *o*, goes in a diagonal directly to the writing line, as does this same stroke in *K*.

PAGE 13

S. *S* is the same in form as *s*.

X. *X* is the same in form as *x*.

PAGE 14

Y. *Y* is made in two strokes, as shown in the first model. It may be thought of as a little *V* on a little *I*, joined at the height of *o*.

I. In reality, only the down-stroke is necessary to form the skeleton of *I*, but to use this would make *I* indistinguishable from *l*; hence, the short cross-stroke is added at head and foot.

J. *J* is *I* with the tail of *j*. The tail need not be even so long as that of the small letter, however. When, in some piece of writing, it is desirable that no letter extend below the line, the down-stroke of *J* may be continued in a curve, as in most printing types, on the writing line.

PAGE 15

The capitals, in their normal order, and the figures are reviewed here. Letters showing defects should be practised at once, using the ruled paper from the back of the book.

PAGE 16

When the copy of the poem on this page has been written in the lines provided here, it would be a good plan to have a second copy done on the practice paper, and to post the best ones from the class, as marking the completion of the first step in the writing.

Nor must it be forgotten to complete the record for each child by having the name and date written on the first page of the copybook.

BOOK THREE

Work at the beginning of a school-year, following the long vacation, is necessarily discouraging in almost all subjects. It may be particularly so with young children in handwriting, as they are likely to have had very little occasion for the practice upon which skill naturally depends. Practice in the first lessons should, therefore, be very careful and exact. The introduction of a new step in the formation of the letters should stimulate interest.

The advance step in Book Three consists in writing the small letters with foot-serifs.

PAGE 1

As the analysis shows, the foot-serif involves no new stroke. It is made by lifting the pen from the paper with a short flick in the direction of the thin line, entirely familiar already in the endings of curved strokes (*c*, *e*) and oblique strokes (*k*, *K*, etc.); hence, the only thing new about it is adding it to the down-stroke.

The first model in the copy shows the thin line of the foot extended to the height of the down-stroke to which it has been added. Copying this will impress on the pupils' minds the fact that the serif is only a little bit of the thin stroke, and this is most important. The serif made properly serves as a connecting stroke which leaves the pen in the right position for the next letter. If it is made by extending the

down-stroke horizontally, the base of the letters becomes square in effect, lacking all the little "hollow spots" emphasized in the junction of strokes in such letters as *a*, *d*, etc., and the pen is left at the base line instead of in position for starting the next letter. This means the loss of much valuable time, as it prevents the rhythmic movement which comes from the frequent recurrence of the thin-line stroke. This rhythmic tendency is a decided aid to speed; for, though the pen does not stay continuously on the paper, it does move continuously and the breaks in line really result from taking the quicker route to the beginning of the next necessary stroke.

In the making of the serif, emphasize that the down-stroke is kept very straight so that the turn into the thin line is "sudden"; and that the turn is made with a curve, *not a point*.

PAGES 2 AND 3

The review of the alphabets on these pages will serve to test the downrightness of the structural forms which the pupil makes. As in Book One, it will be well for the pupil himself to decide as far as possible which forms should be recorded in the space left for special practice.

PAGES 4 AND 5

In the sentences on these pages, and in the first model of each letter in the drill, the straightness of the down-stroke is again emphasized.

PAGE 8

The last line of the copy on this page gives the complete list of letters that end with this short, thin line, whether it be as a serif or as an essential part of the letter.

As suggested in Fig. 12 on page 44, there are two groups of connections for the foot-serif letters: (1) with the letters beginning with a down-stroke (*a* with *i*, etc.); (2) with the letters beginning with the back-stroke (*a* with *c*, etc.).

NOTE. *Connection* does not mean continuous stroke, but indicates that a letter *touches* the one next to it.

PAGES 9-11

The aid to spacing which comes from the addition of the foot-serif will be apparent at once in the sentence on page 9. Emphasize constantly, however, the importance of leaving more space between straight strokes than between curves.

In the following copies, group (1) of Fig. 12 is illustrated in the combination of *e* with every letter beginning with a straight stroke, and of every letter having a foot-serif with some letter beginning with a straight stroke; group (2) in the combination of each of the letters having foot-serifs with a letter beginning with a back-stroke.

The letters *r*, *f*, *t*, *z*, and *x* offer special possibilities of connections, as shown in the last two lines of combinations on page 11.

The *r* may well be written continuously with a following down-stroke, but, when this is done, it is of the greatest importance that the curve of *r* should go definitely upward in the direction of the thin line before starting the down-stroke of the next letter; otherwise, a poor *n* or *m* results instead of a combination of *r* and any other letter.

An excellent plan for special practice here is to have pupils write on practice paper a word in which each of these combinations occurs.

It need hardly be said that as soon as pupils learn the letters with foot-serifs, they should begin using them in all the writing they do, in whatever subject.

PAGE 16

Additional practice in the figures may be done on practice paper. If pencil is used, the space between the double lines will be quite sufficient for their height.

BOOK FOUR

PAGE 1

The new interest which this book offers the child is the smaller size of the pen, and the consequent reduction of the size of writing. There are no changes in letter-forms.

The beginning of a new book should always be made the occasion for testing the position of the pen on the line, and the position of the hand with reference to the writing (see page 39).

The practice in strokes is in this case especially important for familiarizing the pupil with the widths of strokes his new pen makes. As in Book Two, the double spaces for *Name* and *Date* may be used to record progress in writing.

PAGES 3-9

In the drill on the letters, the double lines of the first two lines of the copy will call attention to the proper proportions of the letters.

PAGE 10

In the examples on this page, every figure is used. It will be noticed that the dollar sign is given here for the first time in the books, and that it is made up of an *s* of the height of the figures, crossed by a single down-stroke. The single down-stroke is used because the normal down-stroke of the pen is too thick to be repeated without filling in the hollows of the *s*, and it seems better at this point not to

use down-strokes that would necessitate changing the position of the pen.

For additional practice, it would be well to have the pupils make a second copy of this page on practice paper (with pencil, if desired, making the figures the height of *o*).

PAGE 16

The sentence on this page uses every small letter of the alphabet.

BOOK FIVE

In this book the foot-serif for capitals is introduced ; the writing is reduced in size with the use of the next smaller pen (No. 3) ; and single lines are substituted for double lines.

The change in the pen is not made until after the drill on the capital letters has been completed, as the larger size makes clearer the manner of forming the foot-serif.

PAGE 1

Practice on this page is designed, as on page 1 of Book Four, to emphasize the greater breadth of the down-stroke as compared with the cross-stroke when the pen is in the proper position.

PAGE 2

Imperfections revealed by the copying of the forms on this page should be corrected by special practice before the next work is undertaken.

PAGES 4-7

The analysis of the capital foot-serif shows that it is in reality but a cross-stroke of the pen, ending with the usual flick in the direction of the thin line. Its special character comes from making it in a continuous stroke with the down-stroke or oblique stroke to which it is added.

Emphasize the *point* which the down-stroke makes to the left before going into the cross-stroke, and emphasize the shortness of the serif.

Excellent additional practice may be provided here in the writing of lists of other names beginning with the capitals that have foot-serifs, or sentences beginning with them.

PAGE 8

With the introduction of the No. 3 pen, provision is made for recording the progress in writing between the beginning of its use and the completion of the book.

PAGES 9-12

In the review of the alphabet the division of letters into groups is based, as is that of the capitals in Book Two, on the relative widths of the capitals, to which the first sentence after each group calls attention.

Point out that *p* and *q* may now be finished with a foot-serif like that of the capitals.

There will be found a great range in the ease with which pupils make the change from double to single lines, just as the regularity of the writing of adults varies. The use of the short guide line to insure the right height of the letters at the beginning of the line and to "check up" at the end has proved helpful to those having difficulty in keeping their writing even. It may be found advantageous to use paper similarly ruled for all written work for a time.

The tendency among most children in writing on single lines will be to write too small rather than too large. This should be persistently discouraged.

PAGE 14

For the examples on this page, the line-spaces are two thirds of those for the writing of words. The height of figures makes this ruling satisfactory for Arithmetic

paper. For additional practice, practice paper and pencil may be used.

PAGE 15

Call attention to the arrangement of the lines. Consider other possible arrangements, as beginning each line at the marginal line, centering all, etc., and encourage the writing of additional copies trying out the various arrangements.

PAGES 16 AND 17

These pages furnish an excellent opportunity for following out the suggestions on page 49 as to pupils' criticism of their own work.

PAGE 20

With the review of the small letters in the alphabetic sentence on this page, the complete change to single lines is effected. Good practice might be found, and welcome additions contributed to the present stock of such sentences, in composing new alphabetic sentences.

PAGE 21

Because of the greater difficulty of regulating the height of capitals, the short guide lines are again provided on this page. Very special attention should always be given to spacing in the writing of capitals (see pages 29-31).

School notices etc. may be used to furnish additional practice in the writing of "all capitals."

BOOK SIX

In this book, marginal lines are omitted, margins being fixed by the termination of writing lines at the proper points; the next smaller size of the pen (No. $3\frac{1}{2}$) is introduced and head-serifs are added to small letters.

The copies are written on lines only where it is important to call attention to the proportions of the letters; that is, in the alphabets on pages 2 and 4, and at the beginning of the tailed letters on pages 7 and 8.

Examination will reveal that the size of writing is not exactly the same in all the copies. This variation is deliberate, not accidental. The limitations of space make necessary, for instance, slightly smaller writing in the poem on page 13 than in the letter on page 16.

The address on the upper envelope on page 18 shows the smallest writing that a child should ever attempt with the No. $3\frac{1}{2}$ pen, and this should be permitted only when the space to be filled demands it, because of the tendency of the hollow spots to fill up when the size of the letter is too near the width of the pen-stroke.

It is best to keep the size of writing with a No. $3\frac{1}{2}$ pen approximately the same as for the No. 3. The space between the writing lines in the book is the same (one-half inch).

PAGE 1

The strokes so far used in forming letters are reviewed here, and record for progress in writing provided as usual.

PAGES 2 AND 4

Note alternative forms given here in both small letters and capitals.

PAGE 5

This page is to be used for a speed test, of which the value depends largely on the manner in which it is given.

The pupils should be told not that it is given to find how many letters they can write in a minute, but to discover how many they *do* write in a minute when they waste no part of it; otherwise, especially in their first tests in speed, they are likely to try to get as many marks on the paper as possible and, in the strain to do this, actually be unable to consider form.

Writing first a careful copy of the sentence given, as suggested, will serve to fix the words to be written in their minds and to give them a standard to maintain in the test.

For pupils above the Fourth Grade, there may not be sufficient space on this page for a five-minute test. A three-minute test may be given instead, and a five-minute one done on other paper.

The speed test may be of as much aid in slowing down the pupils who habitually write too rapidly to maintain a high standard in form as in speeding up those who naturally write slowly. The sentences that have become almost traditional copies for speed tests in both this country and England, because of the ease of remembering the words, are :

Mary had a little lamb.
Many hands make light work.
Make hay while the sun shines.

A little preliminary practice in starting and stopping on signal should invariably precede the giving of the first speed tests.

A record of progress in quarterly tests would undoubtedly be both interesting and valuable.

PAGE 7

Explain the head-serif for small letters as the familiar thin line changing suddenly into the down-stroke *with a curve*. Great care should be taken that the turn is always made with a curve, as this has much to do with the beauty of the letters. It is as important as in the case of the foot-serif that the stroke to which the head-serif is added be kept straight.

PAGES 10 AND 12

On these pages every letter of the alphabet is used, and every connection of letters that follows the use of serifs is illustrated.

PAGE 11

Attention is called here to letters that no attempt should be made to connect, as they have no natural connecting strokes.

PAGE 14

As in the earlier books, a second copy of the Arithmetic page may well be made in pencil if the pencil is ordinarily used for that subject.

PAGE 16

A second copy of this letter (or an original letter) should be written on paper the pupil is accustomed to use for his letters. This may be made first of all a lesson in arrangement (see page 31).

PAGE 18

The envelopes here given were selected as the two sizes most likely to be used by children of the fourth year. Again, the main point is that of arrangement.

The writing of letters actually to be sent, and addressing of envelopes therefor, will naturally be the best plan for carrying home the lessons of pages 16 and 18.

LATER BOOKS OF THE SERIES

In the remaining books of the series, capitals are given with head-serifs; more alternative forms are suggested; smaller sizes of the pen, with appropriate sizes of writing, are used; and further practice is given in arrangement and in writing without guide lines.

Wherever new forms are given, as in the case of the capitals with head-serifs at the beginning of Book Seven, the larger pen is used again because it shows more clearly the manner of producing the stroke.

Technical details will be so obvious to anyone who has mastered the first six books that specific explanations seem unnecessary. Difficulty or imperfection in form will be found almost invariably to come from failure to master the basic principles of handling the pen as laid down in the notes on Book One, and a return to those instructions will usually offer the best solution of problems.

C01951811

Z
43
.M82

B6616579

Library
University of Texas
at San Antonio

